

(U 142)

*Violino /<sup>mo</sup>*

# SIX SIMPHONIES

*dont les trois premieres avec les Hautbois, ou Flutes  
obligés et les Cors ad Libitum.*

*Et les trois dernieres peuvent s'exécuter à quatre parties.*

DÉDIÉES

*à Son Altesse Sérénissime Monseigneur*

## CHRISTIAN IV

*Par la grace de Dieu, Prince Palatin du Rhin, Duc de Baviere, Comte de  
Veldence, Sponheim, et Ribeaupierre, Seigneur de Hohenack, &c. &c. &c.*

### PAR ERNESTO EICHNER

*Maître de Concert de Son Altesse Serenissime.*

ŒUVRE I.<sup>er</sup>

Prix 12<sup>#</sup>

A PARIS

*Chez le S<sup>r</sup> Sieber Musicien rue S<sup>t</sup> honore entre la rue D'Orleans  
et celle des vieilles Etuves chez l'Apothicaire N<sup>o</sup> 92*

*Et aux adresses ordinaires*

A. P. D. R.

*Sieber*  
*3<sup>de</sup>*







Rue S<sup>te</sup> Honore entre la Rue des Vieilles Etuves et celle d'Orleans chez l'Apothicaire. N<sup>o</sup> 92.

Symphonies orchestres		Quatuors		Trios		Duos		Sonates		Concertos	
Beethoven 1 <sup>re</sup> 1802	7	Caecilia 1 <sup>re</sup> p <sup>te</sup> Clarinette	7	Schubert 1 <sup>re</sup> p <sup>te</sup> Violoncelle	7	Rever petite aurore	3	Borghi 1 <sup>re</sup> p <sup>te</sup> Violoncelle	7	Caecilia p <sup>te</sup> Violoncelle	7
Beethoven 2 <sup>de</sup> 1803	7	Schubert 2 <sup>de</sup> p <sup>te</sup> Flaut.	7	Schubert 2 <sup>de</sup> id.	7	1. 2. 3. 4. 5. 6. 7. 8. 9.	7	Caecilia 2 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 3 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Beethoven 3 <sup>de</sup> 1804	7	Caecilia 3 <sup>de</sup> p <sup>te</sup> Flaut. et B.	7	Le Duo 3 <sup>de</sup> id.	7	10. 11. 12. 13. 14. 15.	7	Caecilia 3 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 4 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 1 <sup>re</sup> 1805	7	Caecilia 4 <sup>de</sup> p <sup>te</sup> Flaut.	7	Kammell 3 <sup>de</sup> id.	7	Francischini	6	Caecilia 4 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 5 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 2 <sup>de</sup> 1806	7	Caecilia 5 <sup>de</sup> p <sup>te</sup> Flaut.	7	Vannhal 3 <sup>de</sup> id.	7	Kammell 3 <sup>de</sup> 2 <sup>de</sup> Viol. et B.	7	Caecilia 5 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 6 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 3 <sup>de</sup> 1807	7	Caecilia 6 <sup>de</sup> p <sup>te</sup> Flaut.	7	Cramer 3 <sup>de</sup> id.	7	Borch p <sup>te</sup> Clarinette 1 <sup>re</sup> 2.	7	Caecilia 6 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 7 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 4 <sup>de</sup> 1808	7	Caecilia 7 <sup>de</sup> p <sup>te</sup> Flaut.	7	Hemmer 1 <sup>re</sup> id.	7	Campion	6	Caecilia 7 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 8 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 5 <sup>de</sup> 1809	7	Caecilia 8 <sup>de</sup> Clarinet et Cor.	7	Weiss 1 <sup>re</sup> p <sup>te</sup> Fl. et B.	7	Kolache Jankov p <sup>te</sup> 2 Cor.	7	Caecilia 8 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 9 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 6 <sup>de</sup> 1810	7	Caecilia 9 <sup>de</sup> p <sup>te</sup> Flaut.	7	Dolphin 1 <sup>re</sup> pour 2 Viol.	7	Julien aurore Violoncelle	7	Caecilia 9 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 10 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 7 <sup>de</sup> 1811	7	Caecilia 10 <sup>de</sup> p <sup>te</sup> Flaut.	7	Domak 1 <sup>re</sup> p <sup>te</sup> 3 Viol.	7	Rever 2 <sup>de</sup> 2 Violoncelles	7	Caecilia 10 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 11 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 8 <sup>de</sup> 1812	7	Caecilia 11 <sup>de</sup> p <sup>te</sup> Flaut.	7	Weiss 2 <sup>de</sup> p <sup>te</sup> Flaut. Viol. et B.	7	Domak 2 <sup>de</sup> p <sup>te</sup> Violoncelle	7	Caecilia 11 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 12 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 9 <sup>de</sup> 1813	7	Caecilia 12 <sup>de</sup> p <sup>te</sup> Flaut.	7	M. Doleré p <sup>te</sup> 2 Viol. et B.	7	Giordani 1 <sup>re</sup> p <sup>te</sup> Flaut.	7	Caecilia 12 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 13 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 10 <sup>de</sup> 1814	7	Caecilia 13 <sup>de</sup> p <sup>te</sup> Flaut.	7	Cambini 3 <sup>de</sup> p <sup>te</sup> Viol. et B.	7	Giordani 2 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 13 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 14 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 11 <sup>de</sup> 1815	7	Caecilia 14 <sup>de</sup> p <sup>te</sup> Flaut.	7	Le Brun 2 <sup>de</sup> p <sup>te</sup> Flaut. Viol.	7	Giordani 3 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 14 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 15 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 12 <sup>de</sup> 1816	7	Caecilia 15 <sup>de</sup> p <sup>te</sup> Flaut.	7	Raimondi p <sup>te</sup> Viol. et B.	7	Giordani 4 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 15 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 16 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 13 <sup>de</sup> 1817	7	Caecilia 16 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 1 <sup>re</sup> Violoncelle	7	Giordani 5 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 16 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 17 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 14 <sup>de</sup> 1818	7	Caecilia 17 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 2 <sup>de</sup> Violoncelle	7	Giordani 6 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 17 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 18 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 15 <sup>de</sup> 1819	7	Caecilia 18 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 3 <sup>de</sup> Violoncelle	7	Giordani 7 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 18 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 19 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 16 <sup>de</sup> 1820	7	Caecilia 19 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 4 <sup>de</sup> Violoncelle	7	Giordani 8 <sup>de</sup> p <sup>te</sup> Viol.	7	Caecilia 19 <sup>de</sup> p <sup>te</sup> Violoncelle	7	De 20 <sup>de</sup> George p <sup>te</sup> Violoncelle	7
Bach 17 <sup>de</sup> 1821	7	Caecilia 20 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 5 <sup>de</sup> Violoncelle	7						
Bach 18 <sup>de</sup> 1822	7	Caecilia 21 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 6 <sup>de</sup> Violoncelle	7						
Bach 19 <sup>de</sup> 1823	7	Caecilia 22 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 7 <sup>de</sup> Violoncelle	7						
Bach 20 <sup>de</sup> 1824	7	Caecilia 23 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 8 <sup>de</sup> Violoncelle	7						
Bach 21 <sup>de</sup> 1825	7	Caecilia 24 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 9 <sup>de</sup> Violoncelle	7						
Bach 22 <sup>de</sup> 1826	7	Caecilia 25 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 10 <sup>de</sup> Violoncelle	7						
Bach 23 <sup>de</sup> 1827	7	Caecilia 26 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 11 <sup>de</sup> Violoncelle	7						
Bach 24 <sup>de</sup> 1828	7	Caecilia 27 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 12 <sup>de</sup> Violoncelle	7						
Bach 25 <sup>de</sup> 1829	7	Caecilia 28 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 13 <sup>de</sup> Violoncelle	7						
Bach 26 <sup>de</sup> 1830	7	Caecilia 29 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 14 <sup>de</sup> Violoncelle	7						
Bach 27 <sup>de</sup> 1831	7	Caecilia 30 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 15 <sup>de</sup> Violoncelle	7						
Bach 28 <sup>de</sup> 1832	7	Caecilia 31 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 16 <sup>de</sup> Violoncelle	7						
Bach 29 <sup>de</sup> 1833	7	Caecilia 32 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 17 <sup>de</sup> Violoncelle	7						
Bach 30 <sup>de</sup> 1834	7	Caecilia 33 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 18 <sup>de</sup> Violoncelle	7						
Bach 31 <sup>de</sup> 1835	7	Caecilia 34 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 19 <sup>de</sup> Violoncelle	7						
Bach 32 <sup>de</sup> 1836	7	Caecilia 35 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 20 <sup>de</sup> Violoncelle	7						
Bach 33 <sup>de</sup> 1837	7	Caecilia 36 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 21 <sup>de</sup> Violoncelle	7						
Bach 34 <sup>de</sup> 1838	7	Caecilia 37 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 22 <sup>de</sup> Violoncelle	7						
Bach 35 <sup>de</sup> 1839	7	Caecilia 38 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 23 <sup>de</sup> Violoncelle	7						
Bach 36 <sup>de</sup> 1840	7	Caecilia 39 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 24 <sup>de</sup> Violoncelle	7						
Bach 37 <sup>de</sup> 1841	7	Caecilia 40 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 25 <sup>de</sup> Violoncelle	7						
Bach 38 <sup>de</sup> 1842	7	Caecilia 41 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 26 <sup>de</sup> Violoncelle	7						
Bach 39 <sup>de</sup> 1843	7	Caecilia 42 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 27 <sup>de</sup> Violoncelle	7						
Bach 40 <sup>de</sup> 1844	7	Caecilia 43 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 28 <sup>de</sup> Violoncelle	7						
Bach 41 <sup>de</sup> 1845	7	Caecilia 44 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 29 <sup>de</sup> Violoncelle	7						
Bach 42 <sup>de</sup> 1846	7	Caecilia 45 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 30 <sup>de</sup> Violoncelle	7						
Bach 43 <sup>de</sup> 1847	7	Caecilia 46 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 31 <sup>de</sup> Violoncelle	7						
Bach 44 <sup>de</sup> 1848	7	Caecilia 47 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 32 <sup>de</sup> Violoncelle	7						
Bach 45 <sup>de</sup> 1849	7	Caecilia 48 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 33 <sup>de</sup> Violoncelle	7						
Bach 46 <sup>de</sup> 1850	7	Caecilia 49 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 34 <sup>de</sup> Violoncelle	7						
Bach 47 <sup>de</sup> 1851	7	Caecilia 50 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 35 <sup>de</sup> Violoncelle	7						
Bach 48 <sup>de</sup> 1852	7	Caecilia 51 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 36 <sup>de</sup> Violoncelle	7						
Bach 49 <sup>de</sup> 1853	7	Caecilia 52 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 37 <sup>de</sup> Violoncelle	7						
Bach 50 <sup>de</sup> 1854	7	Caecilia 53 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 38 <sup>de</sup> Violoncelle	7						
Bach 51 <sup>de</sup> 1855	7	Caecilia 54 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 39 <sup>de</sup> Violoncelle	7						
Bach 52 <sup>de</sup> 1856	7	Caecilia 55 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 40 <sup>de</sup> Violoncelle	7						
Bach 53 <sup>de</sup> 1857	7	Caecilia 56 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 41 <sup>de</sup> Violoncelle	7						
Bach 54 <sup>de</sup> 1858	7	Caecilia 57 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 42 <sup>de</sup> Violoncelle	7						
Bach 55 <sup>de</sup> 1859	7	Caecilia 58 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 43 <sup>de</sup> Violoncelle	7						
Bach 56 <sup>de</sup> 1860	7	Caecilia 59 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 44 <sup>de</sup> Violoncelle	7						
Bach 57 <sup>de</sup> 1861	7	Caecilia 60 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 45 <sup>de</sup> Violoncelle	7						
Bach 58 <sup>de</sup> 1862	7	Caecilia 61 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 46 <sup>de</sup> Violoncelle	7						
Bach 59 <sup>de</sup> 1863	7	Caecilia 62 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 47 <sup>de</sup> Violoncelle	7						
Bach 60 <sup>de</sup> 1864	7	Caecilia 63 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 48 <sup>de</sup> Violoncelle	7						
Bach 61 <sup>de</sup> 1865	7	Caecilia 64 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 49 <sup>de</sup> Violoncelle	7						
Bach 62 <sup>de</sup> 1866	7	Caecilia 65 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 50 <sup>de</sup> Violoncelle	7						
Bach 63 <sup>de</sup> 1867	7	Caecilia 66 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 51 <sup>de</sup> Violoncelle	7						
Bach 64 <sup>de</sup> 1868	7	Caecilia 67 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 52 <sup>de</sup> Violoncelle	7						
Bach 65 <sup>de</sup> 1869	7	Caecilia 68 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 53 <sup>de</sup> Violoncelle	7						
Bach 66 <sup>de</sup> 1870	7	Caecilia 69 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 54 <sup>de</sup> Violoncelle	7						
Bach 67 <sup>de</sup> 1871	7	Caecilia 70 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 55 <sup>de</sup> Violoncelle	7						
Bach 68 <sup>de</sup> 1872	7	Caecilia 71 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 56 <sup>de</sup> Violoncelle	7						
Bach 69 <sup>de</sup> 1873	7	Caecilia 72 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 57 <sup>de</sup> Violoncelle	7						
Bach 70 <sup>de</sup> 1874	7	Caecilia 73 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 58 <sup>de</sup> Violoncelle	7						
Bach 71 <sup>de</sup> 1875	7	Caecilia 74 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 59 <sup>de</sup> Violoncelle	7						
Bach 72 <sup>de</sup> 1876	7	Caecilia 75 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 60 <sup>de</sup> Violoncelle	7						
Bach 73 <sup>de</sup> 1877	7	Caecilia 76 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 61 <sup>de</sup> Violoncelle	7						
Bach 74 <sup>de</sup> 1878	7	Caecilia 77 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 62 <sup>de</sup> Violoncelle	7						
Bach 75 <sup>de</sup> 1879	7	Caecilia 78 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 63 <sup>de</sup> Violoncelle	7						
Bach 76 <sup>de</sup> 1880	7	Caecilia 79 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 64 <sup>de</sup> Violoncelle	7						
Bach 77 <sup>de</sup> 1881	7	Caecilia 80 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 65 <sup>de</sup> Violoncelle	7						
Bach 78 <sup>de</sup> 1882	7	Caecilia 81 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 66 <sup>de</sup> Violoncelle	7						
Bach 79 <sup>de</sup> 1883	7	Caecilia 82 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 67 <sup>de</sup> Violoncelle	7						
Bach 80 <sup>de</sup> 1884	7	Caecilia 83 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 68 <sup>de</sup> Violoncelle	7						
Bach 81 <sup>de</sup> 1885	7	Caecilia 84 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 69 <sup>de</sup> Violoncelle	7						
Bach 82 <sup>de</sup> 1886	7	Caecilia 85 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 70 <sup>de</sup> Violoncelle	7						
Bach 83 <sup>de</sup> 1887	7	Caecilia 86 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 71 <sup>de</sup> Violoncelle	7						
Bach 84 <sup>de</sup> 1888	7	Caecilia 87 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 72 <sup>de</sup> Violoncelle	7						
Bach 85 <sup>de</sup> 1889	7	Caecilia 88 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 73 <sup>de</sup> Violoncelle	7						
Bach 86 <sup>de</sup> 1890	7	Caecilia 89 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 74 <sup>de</sup> Violoncelle	7						
Bach 87 <sup>de</sup> 1891	7	Caecilia 90 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 75 <sup>de</sup> Violoncelle	7						
Bach 88 <sup>de</sup> 1892	7	Caecilia 91 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 76 <sup>de</sup> Violoncelle	7						
Bach 89 <sup>de</sup> 1893	7	Caecilia 92 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 77 <sup>de</sup> Violoncelle	7						
Bach 90 <sup>de</sup> 1894	7	Caecilia 93 <sup>de</sup> p <sup>te</sup> Flaut.	7	Caecilia 78 <sup>de</sup> Violoncelle	7						
Bach 91 <sup>de</sup> 1895	7	Caecilia 94 <sup>de</sup>									



# SINFONIA I

*Allegro* Violino primo

This musical score is for the first violin part of a symphony, marked *Allegro*. It consists of 12 staves of music. The notation includes various note values, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *Crescendo*, *il poco*, and *il*. The score is written in a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid, flowing passages and dynamic contrasts.

Key markings and features include:

- Allegro* tempo marking.
- Violino primo* instrument designation.
- Dynamics: *P*, *ff*, *pp*, *F*, *P*, *FF*.
- Performance markings: *Crescendo*, *il poco*, *il*.
- Rehearsal marks: 1, 2.



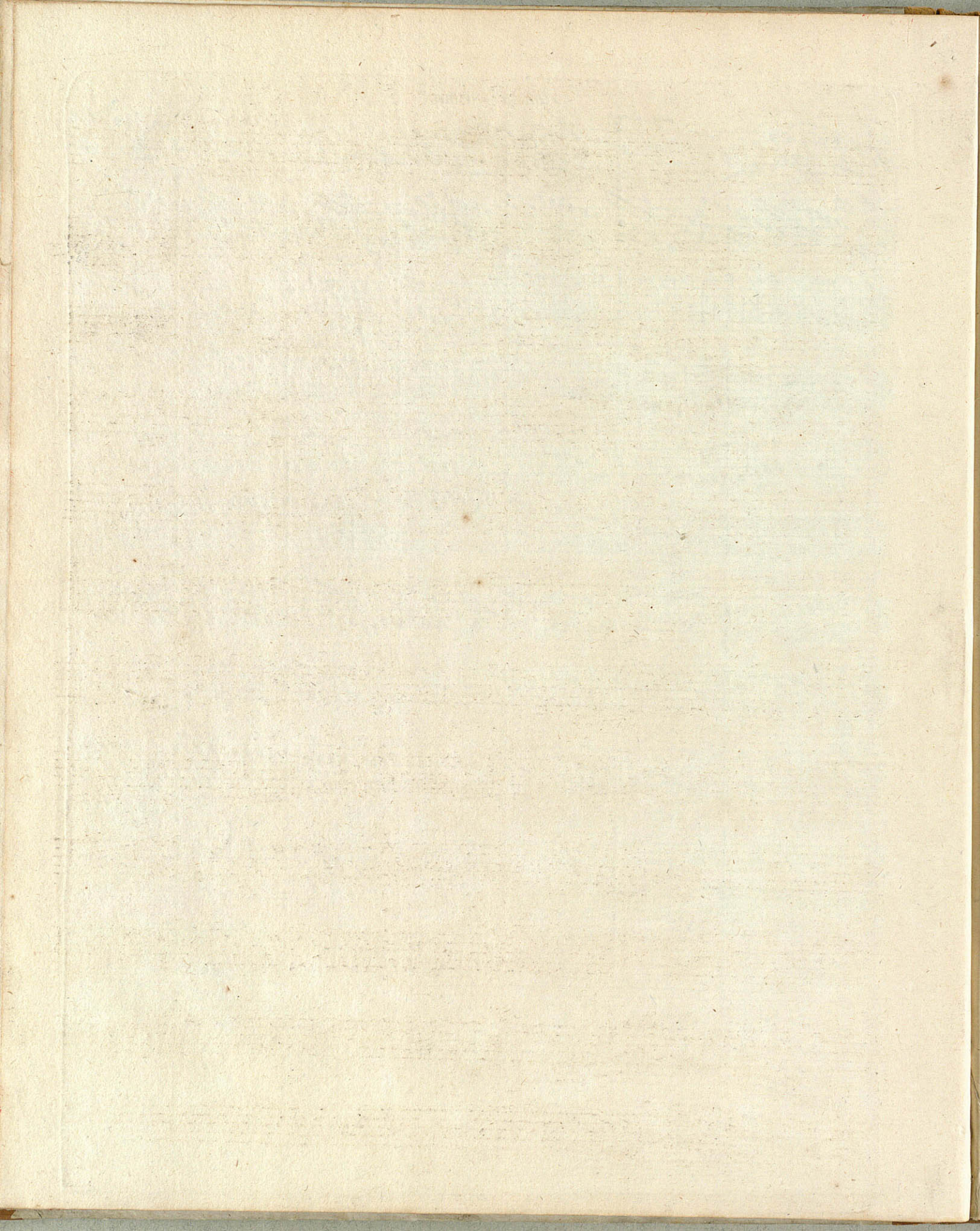
Violino primo

This page of a musical score for Violino primo (Violin I) contains 13 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and dynamic markings. The score includes the following markings and features:

- Staff 1:** *poco*, *a*, *poco*, *il*
- Staff 2:** **FF**
- Staff 3:** **P**, *Rinf*, **P**
- Staff 4:** *Rinf*, **P**, *Rinf*, **P**
- Staff 5:** *Gres.*, *il*, **FF**
- Staff 6:** **P**, **1**, **2**
- Staff 7:** **PP**, *Gres.*, *il*, *poco*
- Staff 8:** **F**

The page number 31 is located in the top right corner.







*Andante gratioſo*

*Violino primo*

A musical score for Violino primo, marked *Andante gratioſo*. The piece is in 2/4 time and the key of D major (indicated by two sharps). The score consists of 12 staves of music. The notation includes various dynamic markings such as *P* (piano), *F* (forte), *Cres.* (crescendo), *Rinf.* (rinforzando), and *Rit.* (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together in groups, and includes some trills and grace notes. The overall texture is light and graceful, consistent with the tempo marking.



Violino primo

Allegro assai

This musical score for Violino primo consists of 12 staves of music in 2/4 time and the key of D major. The tempo is marked 'Allegro assai'. The score begins with a piano (*p*) dynamic and features a variety of musical textures, including eighth-note patterns, sixteenth-note runs, and triplet figures. Dynamics fluctuate throughout, with markings for *p*, *pp*, *f*, *ff*, and *cres.* (crescendo). The notation includes many slurs, ties, and accents, indicating a highly technical and expressive performance. The piece concludes with a final *f* dynamic marking.



*Violino primo*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, featuring complex rhythmic patterns, dynamic markings, and articulation symbols. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and fingerings. The dynamic markings include *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *f* (forte), *cresc.* (crescendo), and *il* (allargando). The notation also includes various articulation symbols, such as accents, slurs, and staccato marks. The handwriting is in ink on aged paper.



SINFONIA II

*Adagio*

Violino primo

**SINFONIA II**

*Adagio*

*Violino primo*

*Violino secondo*

*Viola*

*Violoncello*

*Bassi*

*P* *F* *mezz* *Cres* *il* *P* *F* *P* *ten* *F* *P* *ten* *F* *P* *F*

*Allegro*

*Cres* *Cres. il* *FF*

*1* *ritu* *P* *F* *I*

*Rit* *P* *F* *P*

*F* *P* *F* *Cres* *il* *F*

*ten* *P* *F* *ten* *F* *P*



*Violino primo*

This page contains a handwritten musical score for the first violin (Violino primo). The score is written on 15 staves, organized into groups of three staves per system. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is highly detailed, featuring numerous slurs, ties, and complex rhythmic patterns. Dynamic markings are present throughout, including *P* (piano), *P+* (pianissimo), *F* (forte), *FF* (fortissimo), *Cres.* (crescendo), *il* (all), *Rinf.* (rinforzando), and *Cres. il* (crescendo all). The score concludes with a double bar line and a final chord. The handwriting is in dark ink on aged, slightly yellowed paper.



Violino primo

*Andante*<sup>P</sup>

Rinf.

Rinf

Rinf.

*Rinf.*

PP

*Prestissimo*

Gres

27



Violino primo

14

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, each containing complex rhythmic patterns, including many sixteenth and thirty-second notes. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamic markings such as 'p' (piano) and 'f' (forte) are placed throughout the score, often with '+' signs indicating accents. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of 19th-century musical manuscripts.



Violino primo

## SINFONIA III

FF

Adagio

P

PP

P

Allegro

FF

Cres.

il

Dolce

P

F

P

P

P

F

P

F

F

1

F

P

F

P

F

P

Rinf

Rinf

P



*Violino primo*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The handwriting is in ink on aged paper. The piece begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes, with a dynamic marking of 'F' (forte) and a 'P' (piano) marking. The second staff continues the melody, with a 'Cres.' (crescendo) marking and a 'Dolce' (dolce) marking. The third staff features a series of chords and a 'P' marking. The fourth staff has a 'Dolce' marking and a 'P' marking. The fifth staff has a 'F' (forte) and a 'P' (piano) marking. The sixth staff has a 'P' marking. The seventh staff has a 'F' (forte) marking. The eighth staff has a 'P' marking. The ninth staff has a 'F' (forte) marking. The tenth staff has a 'P' marking. The piece ends with a double bar line. The overall style is that of a 19th-century manuscript.



*Violino primo*

This image shows a page of musical notation for a piano piece. The notation is written on multiple staves, likely for a grand piano. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), *cres.* (crescendo), *rinf.* (rinfornzo), and *ff* (fortissimo). The tempo is marked *Andante* at the beginning and *Allegro assai* later in the piece. The notation includes many slurs, ties, and articulation marks, indicating a highly technical and expressive work. The page is numbered '1' at the bottom center.



Violino primo

15

The musical score for Violino primo on page 15 features 14 staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Dynamic markings include *P* (piano), *F* (forte), *FF* (fortissimo), and *Cres.* (crescendo). The tempo marking *al poco* is present. The score includes a repeat sign and a double bar line at the end.



## SINFONIA IV

Violino primo

Allegro

This musical score for Violino primo consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo is marked *Allegro*. The score includes several *Cres.* (crescendo) markings and a section marked *α poco* (a little). The key signature is one sharp (F#). The score is written in a single system, with the staves connected by a brace on the left.

*p* *F* *p* *Cres.* *F* *p* *FF* *p* *F* *p* *PR* *Cres.* *α poco* *α poco* *il* *poco* *FF* *p* *F*



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *cres.* (crescendo) are used throughout. There are also articulation marks, including slurs and accents. The handwriting is elegant and typical of 19th-century musical manuscripts. The page is numbered '1' in the bottom right corner.







*Andante poco Allegro*

*Violino primo*

19

12 staves of musical notation for Violino primo. The notation includes various dynamics (F, P, PP, Cres.) and articulation marks (accents, slurs). The music is written in treble clef and 4/4 time. The score concludes with a double bar line on the final staff.



## Violino primo

*Allegro assai*

The musical score for Violino primo on page 20 is written in 2/4 time and marked *Allegro assai*. The key signature contains one sharp (F#). The score is composed of 14 staves. Dynamics include *P* (piano) at the beginning and end of the piece, *F* (forte) in the middle, and *FF* (fortissimo) in the lower half. A *Cres.* (crescendo) marking is present in the 10th staff. The music is characterized by rapid sixteenth and thirty-second note passages, often with slurs and accents. The score concludes with a repeat sign and a final *F* dynamic.



*Violino primo*

21

Violino primo 21

The musical score is written for Violino primo and consists of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include P (piano), F (forte), Cres. (crescendo), Smor (smorzando), and FF (fortissimo). The score is written in a single system with multiple staves.



## SINFONIA V

Violino primo

Allegro

Handwritten musical score for Violino primo, Sinfonia V, Allegro. The score is written on 15 staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics marked are *P* (piano), *F* (forte), *FF* (fortissimo), and *Cres.* (crescendo). The score is written in a cursive, handwritten style.

Dynamic markings: *P*, *F*, *FF*, *Cres.*



*Violino primo*

23

*F* *P* *F*

*P* *F*

*PP* *Rinf* *P* *Rinf* *P* *P*

*Adagio* *All°*

*F* *P* *F*







*Violino primo*

25

P

*Andante un poco* <sup>F</sup> *Allegro* <sup>P</sup>

P

Gres

Rinf.

Great



## Violino primo

Allegro assai

*p* *F* *Cres.* *il* *a poco* *F* *FF* *F* *P* *F* *P* *Cres.* *il* *F* *P* *F* *P* *F* *P*



*Violino primo*

A handwritten musical score for Violino primo, consisting of 12 staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *p* (piano), *f* (forte), *ff* (fortissimo), *cres.* (crescendo), and *poco* (poco). Articulations like accents (+) and staccato (stacc.) are used throughout. The score shows a complex melodic line with many sixteenth and thirty-second notes, as well as some longer note values. The handwriting is in dark ink on aged paper.



## SINFONIA VI

Violino primo

Allegro

This page contains the musical score for the first violin part of the sixth symphony, marked 'Allegro'. The score is written on twelve staves. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: 'F' for forte and 'P' for piano. A 'Cresc.' (crescendo) marking is present on the eighth staff. The score shows a complex melodic line with many sixteenth and thirty-second notes, as well as some longer note values. The paper is aged and shows some staining.



Violino primo

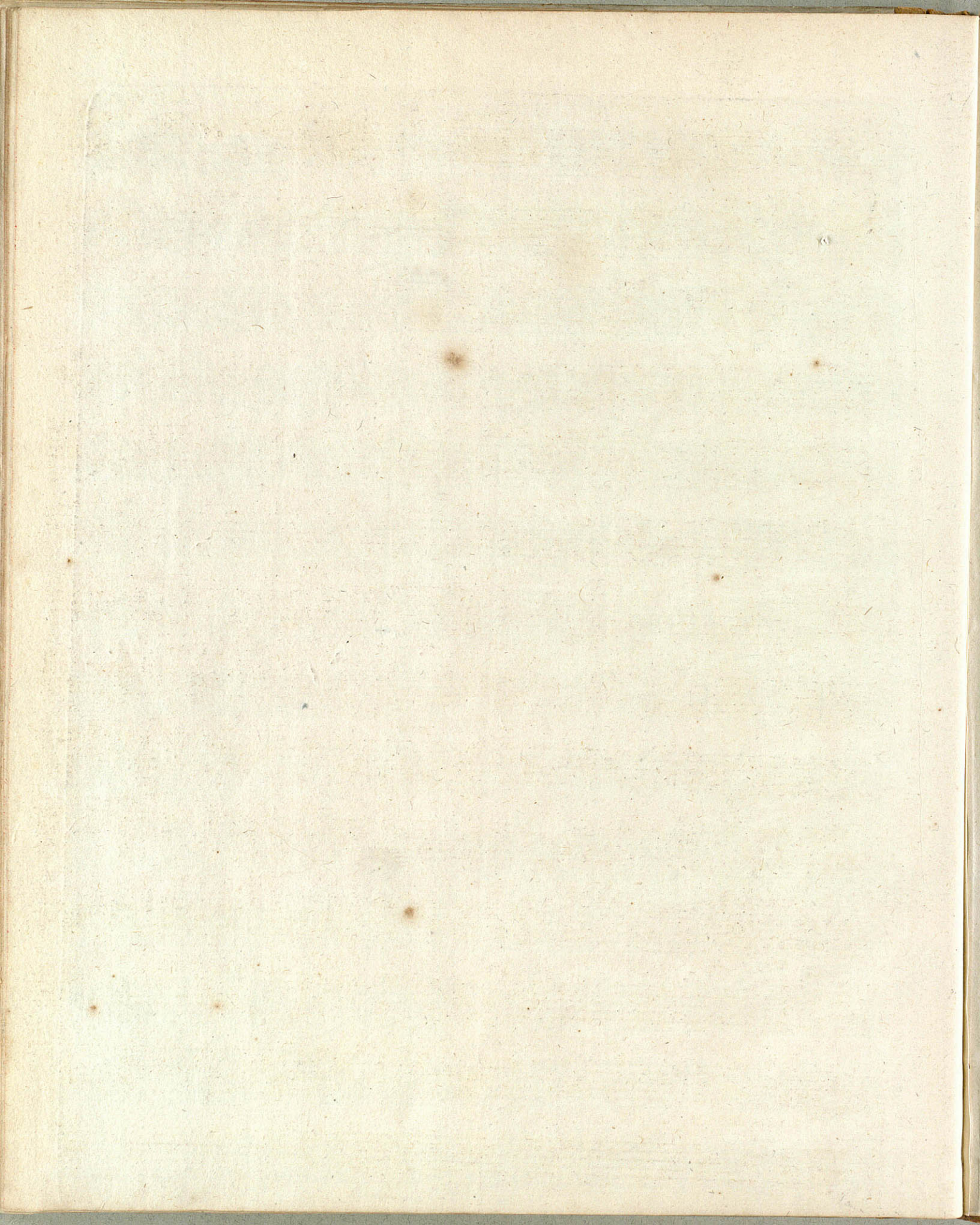
25

Handwritten musical score for Violino primo, page 25. The score consists of 13 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line on the final staff.

Dynamic markings and other annotations include:

- F** (Forte) at the end of the first staff.
- P** (Piano) at the beginning of the second staff.
- F** (Forte) in the middle of the second staff.
- P** (Piano) at the beginning of the third staff.
- F** (Forte) at the beginning of the fourth staff.
- P** (Piano) at the beginning of the sixth staff.
- FF** (Fortissimo) at the beginning of the eleventh staff.
- P** (Piano) at the beginning of the twelfth staff.
- P** (Piano) at the beginning of the thirteenth staff.
- F** (Forte) at the beginning of the thirteenth staff.
- Ges. il** (Gesticione il) at the end of the eleventh staff.







Violino primo

34

Handwritten musical score for Violino primo, page 34. The tempo is marked *Andante*. The score consists of 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous, flowing style with various dynamics and articulations.

Key features of the notation include:

- Dynamic markings:** *F* (Forte) and *P* (Piano) are frequently used throughout the piece.
- Articulation:** Many notes are marked with a '+' sign, indicating a specific articulation or accent.
- Rehearsal marks:** Double bar lines with repeat dots are used to indicate specific sections of the music.
- Tempo:** The tempo is marked *Andante* at the beginning of the first staff.
- Staff structure:** The score is organized into 12 staves, with the final staff ending with a double bar line and repeat dots.

The music is written in a continuous, flowing style with various dynamics and articulations.



## Violino primo

P

*Allegro assai*

Handwritten musical score for Violino primo, page 32. The score is written on 15 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked *Allegro assai*. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *P* (piano), *F* (forte), *FF* (fortissimo), *Cres.* (crescendo), *il poco* (a little), and *Smor.* (smorzando). The notation is handwritten in black ink on aged paper.



Violino primo

33

*il poco*

*Cres.*

*P* *P* *P* *F* *FF* *P* *P* *F* *P* *P* *P* *P* *P* *FF*